

119.8

Pol

19275

THE METROPOLITAN MUSEUM OF ART

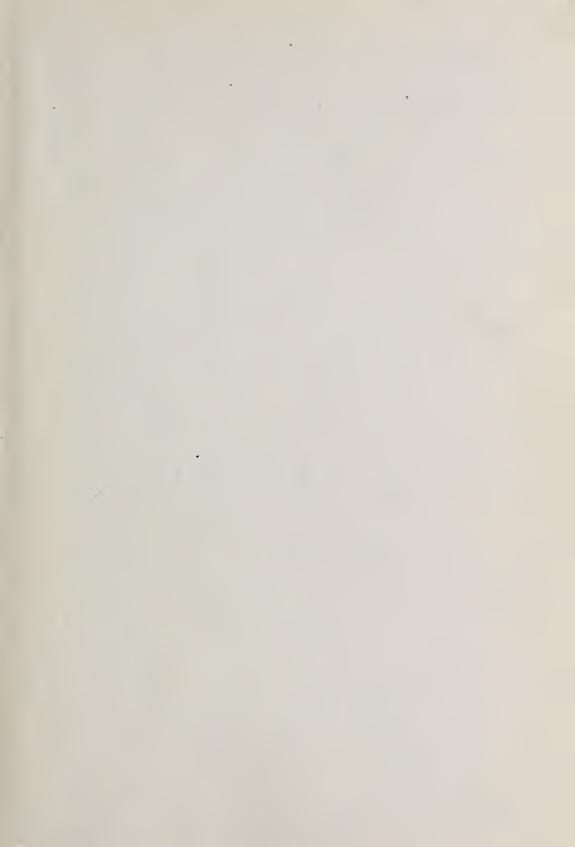
THE LIBRARY

(g)

PRESENTED BY

AMERICAN ART ASSOCIATION

57696





Laces · Embroideries Damasks · Velvets Bibelots

BRUSSELS LACES · POINT DE VENISE
BORDERS · POINT D'ALENÇON AND
D'ARGENTAN · NEEDLEPOINTS AND
PASSEMENTERIE ORNAMENTS

Sold by Order of the Owner Mr. Arthur Blackborne



Under Management of the
American Art Association
INCORPORATED
New York
1927

Priced Catalogues

Priced copies of the catalogue, or any session thereof, will be furnished by the Association at charges commensurate with the duties involved in copying the necessary information from the records of the Association.

The AMERICAN ART ASSOCIATION · INC

Designs its Catalogues and Directs All Details of Illustration Text and Typography



Conditions of Sale

CAN AND

1. REJECTION OF BIDS. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance, may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.

2. The Buyer. The highest bidder shall be the buyer, and if any dispute arises between two or more bidders, the auctioneer shall either decide the

same or put up for re-sale the lot so in dispute.

3. IDENTIFICATION AND DEPOSIT BY BUYER. The name of the buyer of each lot shall be given immediately on the sale thereof, and when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address. A deposit at the actual time of the sale shall be made of all or such part of the purchase prices as may be required. A If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and re-sold.

4. RISK AFTER PURCHASE. Title passes upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's risk, and neither the consignor nor the Association is responsible for the loss of, or any damage to any article by theft, fire, breakage, however occasioned, or any other

cause whatsoever.

5. Delivery of Purchases. Delivery of any purchases will be made only

upon payment of the total amount due for all purchases at the sale.

6. RECEIPTED BILLS. Goods will only be delivered on presentation of a receipted bill. A receipted bill presented by any person will be recognized and honored as an order by the buyer, directing the delivery to the bearer of the goods described thereon. If a receipted bill is lost before delivery of the property has been taken, the buyer should immediately notify the Association of such loss.

- 7. Storage in Default of Prompt Payment and Calling for Goods. Articles not paid for in full and not called for by the purchaser or agent by noon of the day following that of the sale may be turned over by the Association to some carter to be carried to and stored in some warehouse until the time of the delivery therefrom to the purchaser, and the cost of such cartage and storage and any other charges will be charged against the purchaser and the risk of loss or damage occasioned by such removal or storage will be upon the purchaser. In any instance where the purchase bill has not been paid in full by noon of the day following that of the sale, the Association and the auctioneer reserve the right, any other stipulation in these conditions of sale notwithstanding, in respect to any or all lots included in the purchase bill, at its or his option, either to cancel the sale thereof or to re-sell the same at public or private sale without further notice for the account of the buyer and to hold the buyer responsible for any deficiency and all losses and expenses sustained in so doing.
- 8. Shipping. Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, but the Association will, however,

- afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.
- 9. Guaranty. The Association exercises great care to catalogue every lot correctly and endeavors therein and also at the actual time of the sale to point out any error, defect or imperfection, but guaranty is not made either by the owner or the Association of the correctness of the description, genuineness, authenticity or condition of any lot and no sale will be set aside on account of any incorrectness, error of cataloguing or imperfection not noted or pointed out. Every lot is sold "as is" and without recourse. It Every lot is on public exhibition one or more days prior to its sale, and the Association will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued and in its judgment may thereafter sell the lot as catalogued or make mention of the opinion of such expert, who thereby will become responsible for such damage as might result were his opinion without foundation.
- 10. Records. The records of the auctioneer and the Association are in all cases to be considered final and the highest bid shall in all cases be accepted by both buyer and seller as the value against which all claims for losses or damage shall lie.
- II. BUYING ON ORDER. Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph, or telephone, if conditions permit, will be faithfully attended to without charge of commission. Any purchases so made will be subject to the foregoing conditions of sale, except that, in the event of a purchase of a lot of one or more books by or for a purchaser who has not through himself or his agent been present at the exhibition or sale, the Association will permit such lot to be returned within ten days from the date of sale, and the purchase money will be refunded, if the lot differs from its catalogue description.

 Orders for execution by the Association should be given with such clearness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much for the lot, and when the lot consists of one or more volumes of books or objects of art, the bid per volume or piece should also be stated. If the one transmitting the order is unknown to the Association, a deposit must be sent or reference submitted. Shipping directions should also be given.

These conditions of sale cannot be altered except by the auctioneer or by an officer of the Association

CATALOGUE

Digitized by the Internet Archive in 2014

INTRODUCTION

HE history of lace begins in the sixteenth century with the early Italian types of embroidered filets and cutwork, the latter of which gave rise to the first true lace, called point coupé and reticella from its net-like appearance, the designs being characteristically geometrical. In the development of lace design and technique four types, perhaps, have reached a pre-eminent degree of beauty: the Brussels and Venetian laces, the points de France, which attained their maturity in the reign of Louis XIV, and the delicate French points d'Alençon et d'Argentan.

Mr. Arthur Blackborne, who has been for many years associated with Christie's, and is well known in the international antique markets of the world, is one of the foremost connoisseurs of lace, and has assembled in this collection a group of outstanding examples of needlecraft of three of these classes. Among the Brussels laces are several borders and flounces, two beautiful wedding dresses and some magnificent bridal veils with tiny semés designs of the most patient workmanship. A rich array of point de Venise borders is supplemented by the fine laces made in Venice for the Greek market, and eagerly bought by the countrymen, the coverings of whose beds remained traditionally immune from seizure for non-payment of taxes. These 'Greek' Venetian laces should be carefully examined, if a true idea of their quality is to be obtained. A beautiful border of ivory point de Venise of the seventeenth century was presented by Queen Anne to one of her maids of honor, a member of the Hodgson-Nicol family; and a magnificent care-cloth of the Renaissance period exhibits a rare pattern of figures in contemporary costumes. Of the last class is an assemblage of fine borders and court lappets of point d'Alençon and point d'Argentan, their dainty meshes distinguished by the characteristic varied points d'esprit, like the 'partridge-eye' of the Argentans.

Mr. Blackborne, who collected largely in Spain and in England, has also brought together a quantity of old tassels and other passementerie ornaments, needlepoints and embroideries, together with several fine vestments in Louis XV and Louis XVI brocade, and sixteenth and seventeenth century velvet. Of these, we may refer to a magnificent silver cope woven for, and bearing the arms of, the Cardinal Archbishop of Toledo, a second of crimson velvet with needlepainted hood and orphreys, a cope of emerald silk damask with sixteenth century needlepainted figures, an important stump-work altar frontal of the Spanish Renaissance and several chasubles, frontals and dalmatics, richly ornamented. A white silk dress, brocaded in gold and silver and richly embroidered in colored silks with various garden flowers, was originally worn by an eighteenth century Duchess of Grafton.

The numerous bibelots consist chiefly of fans—with tortoise-shell, mother-of-pearl or ivory staves, and of Chantilly lace, ostrich feathers or hand-painted silk—old volumes bound in tooled leather, illuminated Spanish parchments including several cartas executorias, and small Gothic carvings in wood and ivory.

The attributions are those of Mr. Blackborne, whose long study and reputation are behind his guarantee of their authenticity. The attention of decorators is especially called to the vestments and eighteenth century passementerie, little of which comes on the market; and of the museums to the rarer examples of lace.

AMERICAN ART ASSOCIATION, INC.

SALE AT THE AMERICAN ART GALLERIES THE BLACKBORNE COLLECTION SALE APRIL 14 & 15, 1927



To save time and to prevent mistakes each purchaser will oblige the management by filling in this slip and handing it to the record clerk or sales attendant on making the first purchase.

Purchaser's Name
Address in Full
Catalogue Number
Amount of Deposit
American Art Association · Inc · Managers



FIRST SESSION

Thursday April 14, 1927 at 2:15 p.m. Catalogue Numbers 1 to 250 Inclusive

FANS, IVORIES, SMALL BRONZES AND OTHER BIBELOTS

I. Two Fans

One Spanish, of the early nineteenth century; the other having staves and guards of mother-of-pearl and foil hand-painted.

2. HUNTING FAN

Fan with staves and guards of mother-of-pearl, decorated with hunting scenes by Lasmer.

3. Lor of Miscellaneous Bibelots

Comprising a finely carved ivory figure of an angel, of the sixteenth century; two Louis XIV leonic figures in bronze; and a carved and painted wood figure of the Virgin, of the sixteenth century.

4. Two Hand-painted Fans

One Spanish, decorated with the scene: "The Capture of Granada," staves and guards of mother-of-pearl; the other of hand-painted mauve gauze with mother-of-pearl staves.

5. Two Hand-Painted Fans

One old English, of silk, hand-painted by Justin, with mother-of-pearl staves and guards; the second French, decorated with medallions, the staves pierced and inlaid.

6. CHINESE DECORATED IVORY FAN

Old Chinese fan, the leaves painted with a court scene, the faces of the courtiers of ivory.

7. MINIATURE PAINTING ON VELLUM

XVI Century

Nude figures of Adam and Eve in the Garden, in beautiful mellow colors.

12.50

8. Two Fans

One Spanish, enriched with spangles; the second French, with ivory staves and guards and hand-painted foil.

9. JET ROSARY

Of finely matched, graduated and polished carved jet beads.

10. Two FANS

One Spanish, with mother-of-pearl staves and guards; the second having foil decorated with medallions of figure subjects.

II. MOTHER-OF-PEARL AND LACE FAN

A fan with foil of hand-painted gauze enriched with Brussels lace, the staves and guards of mother-of-pearl.

12. English Ivory Painted Fan

Staves and guards of ivory; foil of silk painted by Houghton.

13. ELEVEN STAINED GLASS SQUARES

XVI Century

Fine examples, beautifully painted with allegorical subjects.

Thursday Afternoon, April 14th

First Session

14. Two Fans

One with staves and guards of mother-of-pearl, the foil painted with lake scenes; the other painted with Chinese subjects.

15. CHANTILLY LACE FAN

Fan of real black Chantilly lace, mounted on painted gauze.

16. CARVED IVORY STATUETTE

Spanish, XVI Century

Small figure of the Savior; ivory with old patina.

17. CANDLESTICK AND SNUFFERS

Louis XIV Period

Richly chased with leaf-scroll motives.

18. TORTOISESHELL FAN

Staves and guards of tortoise-shell; foil of gauze decorated with Venetian scenes and edged with lace.

19. IVORY POWDER HORN

XV Century

An old piece of ivory, of rich and deep color.

20. CHANTILLY LACE FAN

5-

Fan of real black Chantilly lace, mounted on rainbow gauze.

21. FINE BRUSSELS LACE FAN

Fan of Brussels lace with inserted medallions of hand-painted gauze and staves and guards of inlaid mother-of-pearl.

22. Two Hand-Painted Fans

One of gauze decorated by Bellini, with gilt mother-of-pearl staves and guards; the second by Arnould, with staves and guards of ivory.

23. Gothic Bronze Cross

Spanish, XIV Century

Beautifully engraved; a museum specimen.

24. CARVED AND GILDED STATUETTE AND GILDED STAND

Spanish, XVIII Century

Robed figure of a friar; gilded stand dated 1777.

25. Two Fans

One of real Brussels lace with mother-of-pearl staves and guards; the second of gauze, painted by Billoty.

26. CARVED IVORY GROUP
Madonna and Child, finely carved.

Spanish, XVI Century

, 0.-

27. Two Painted Tortoiseshell Fans

One of the Louis Philippe period, painted by Leoty, with tortoiseshell staves and guards; the second, also with tortoiseshell staves, finely painted with scene of Cupids bathing.

28. Two Hand-Painted Fans

One an old English fan decorated with country scenes, staves and guards of ivory; the second of the Louis XV period.

29. Two Fans

One of Honiton lace with staves and guards of mother-of-pearl; the other of the Louis XVI period, enriched with medallions.

30. CARVED IVORY STATUETTE

Spanish, XVI Century

Figure of Christ, in richly patinated ivory.

First Session

- 31. VERRE EGLOMISÉ VOTIVE PAINTING Spanish, XV Century Portraying the seated Virgin and Child, in soft colors.
- 32. GOTHIC BRONZE STATUETTE OF THE SAVIOR Spanish, XIII Century Figure of Christ crucified; old patina.
- 33. Volume Bound in Red Morocco Spanish, dated 1799 Executoria, etc., finely bound and enriched with numerous painted illustrations.
- 34. GOTHIC CARVED IVORY STATUETTE Spanish, XV Century Standing robed figure of the Virgin.
- 35. Two GILDED BRONZE FIGURES

 Figurines of youthful cherubs; original water gilding.
- 36. CARVED IVORY GROUP

 Madonna and Child, carved in ivory; fine patina.

 Spanish, XVI Century
- 37. OSTRICH FEATHER FAN
 Fan of yellow ostrich feathers, with staves and guards of mother-of-pearl.
- 38. Two OLD English Fans

 One decorated with country scenes, the staves and guards of ivory; the other of the George III period, with carved ivory staves.
- 39. Ostrich Feather Fan
 Fan of black ostrich feathers, with tortoise-shell staves and guards.

40. Two Gilded Statuettes

Spanish, XVII Century

Figures of saints; original water gilding.

0 .-

41. Two Rare Painted Iron Figures Spanish, XV Century Gothic figures of cherubs, in hammered iron, and painted in colors.

120,-

42. Two Parasols

One of brown silk with ivory telescope handle, worked by side action; the other, a parasol frame with wooden handle.

43. THREE PARASOLS

Three early Victorian parasols on ivory frames, with finely carved sticks.

3

44. Two Parasol Frames

One with a colored ivory handle; the second richly carved.

10.

45. Two Parasols

One of blue and white silk with heavy fringe; the second with carved ivory sticks.

PASSEMENTERIE, LINENS, DAMASKS, NEEDLEPOINT AND EMBROIDERIES

46. Collection of Lace Bobbins
Ninety-one bobbins of ivory, with inscriptions, and thirty-nine of boxwood.

47. THREE SILK TASSELS
With crimson and ivory silk skirts.

Louis XIV Period



First Session

Thursday Afternoon, April 14th

48. FOUR-FINE RED SILK TASSELS
Of crimson silk, with fringed skirts.

Louis XVI Period

49. SIX SILK PASSEMENTERIE ORNAMENTS
In ivory-white and gold.

Louis XVI Period

50. SIX SILK TASSELS

Louis XVI Period

Five yellow tassels; one blue and cream, on long silk cord.

- 51. SIX CRIMSON AND SILVER TASSELS Richly knotted and fringed; with cords.
- 52. Two Heraldic Tassels

 Comprising two fine white silk tassels ornamented with the badge of the military order of the Knights of Calatrava.
- 53. SIX SILK TASSELS

Louis XIV Period

Of rich white silk with passementerie ornaments and cords.

- 54. Lot of Assorted Passementerie

 Comprising: two silver tassels, two gold tassels, one red tassel and four passementerie ornaments.
- 55. SEVEN SILVER TASSELS

 Richly braided tops and skirts.

 Louis XIV Period
- 56. SIXTEEN SILK TASSELS

 With crimson and ivory skirts, and cords.

 Louis XIV Period

57. SEVEN ASSORTED SILK TASSELS

Four with pink skirts and of the Louis XVI period; three yellow and fitted 50 with silk cords.

58. NINE TASSELS

Assorted; with cords.

59. NINE SILK TASSELS
In crimson and yellow silk.

Louis XVI Period

60. FOURTEEN GREEN SILK TASSELS

61. FIFTEEN YARDS OF OLD GOLD GALLOON

62. LOT OF SILK BROCADE

Five strips of fine old pastel-colored flowered silk brocade.

63. Lot of SILK Brocade

Four strips, generally similar to the preceding.

64. Lot of SILK Brocade

Five strips, generally similar to the preceding.

65. Lot of Assorted Trimmings

Comprising three yards of old silver galloon, three pieces of old silver lace
and a panel richly embroidered in gold.

66. Three Old Samplers
Various; one with lace ground.

Thursday Afternoon, April 14th

First Session

67. Embroidered Sampler Worked in colors.

Spanish, XVIII Century

- 68. PILLOW AND TWO PINCUSHIONS

 The former of old floral brocade.
- 60 From According to
- 69. Eight Assorted Fragments of Needlepoint
- Comprising small square panel, two similar fragments, and five odd pieces.
- 70. FOUR PIECES OF EMBROIDERY

 Comprising a table cover of old Spanish needlework, and three assorted samplers.
- 71. FINE EMBROIDERED ENGLISH MUSLIN COLLAR

 Very fine collar, hand-embroidered, and trimmed with real Valenciennes lace.
- 72. Two Small Fragments of Tapestry
 Small pieces of fine Flemish Renaissance tapestry.

 XVI Century
- 73. Two English Muslin Fichus
 One, large, with shaped ends; the second, also shaped, and trimmed with a small flounce.
- 74. Four Velvet Table Mats
- 75. Two Embroidered English Muslin Collars
 One double collar finely embroidered; the second trimmed with lace.

76. Four Assorted Fragments

Comprising: small gros point table mat, square of point d'Hongrie embroidery, and two panels of fine old French tapestry.

77. FINE PETIT POINT TABLE COVER

Oval, beautifully worked in silk and wool; central medallion developing figures of birds in pastel colors.

78. Lot of Assorted Textiles

Comprising two small table mats of ivory gros point, and a block-printed golden-yellow silk Masonic handkerchief.

- 79. THREE EMBROIDERED LINEN SAMPLERS

 One English, dated 1856; two old Spanish samplers, one of which bears the date 1838.
- 80. Two SMALL GROS POINT COVERS

 Square, with brilliant formalized floral designs.
- 81. Embroidered French Muslin Scarf

 Very large muslin scarf, embroidered à la chaînette with conventional mo
 tives.
- 82. Gros Point Panel and Runner Old square of floral gros point with black ground, and runner.
- 83. Fine Embroidered English Muslin Shawl.

 A half shawl finely hand-embroidered and finished with six rows of pinstitching.

84. THREE LACE AND LINEN COVERS

2 50

85. THREE LACE AND LINEN COVERS

10 -

86. Two Lace and Linen Table Covers

0.

- 87. IVORY SILK DAMASK CHASUBLE Louis XIV Period

 Damassé with a bold symmetrical design of flowers and leafage, and trimmed
 with braid.
- 88. FOUR SMALL SILK VELVET TABLE COVERS

 One of green velvet, the others of flowered Botticelli-green velvet, trimmed with galloon.
- 89. CRIMSON SILK DAMASK PANEL AND CUSHION COVER

 Louis XIV Period

 Bold floral design.
- 90. Four Greek Linen and Lace Squares
- 91. FOUR GREEK LINEN AND LACE SQUARES Similar to the preceding, but larger.
- 92. Four Velvet Table Covers
- 93. ITALIAN LINEN AND LACE TABLE COVER

94. PETIT POINT PANEL

Patterned with beautifully scrolling floral ornament and leafage in a crimson ground.

95. Four Velvet Table Covers
Two oblong and two square.

20-

96. THREE CRIMSON SILK DAMASK PANELS
Bold floral design.

97. Muslin Apron

English, with label of 1785

Lady's embroidered apron, of fine muslin; worked with floral and conventional motives.

98. THREE EMBROIDERED SPANISH LINEN TABLE COVERS
One large cover ornamented with black Toledo embroidery; one worked in brown; and one in blue and brown.

99. Two Panels and Border of Gros Point Floral designs, the former with a red ground.

100. THREE LACE AND LINEN COVERS

Table cover of linen and lace; with half a dozen doilies.

102. Two Fine Lace and Linen Covers

First Session

103. FIVE JACQUARD AUBUSSON TAPESTRY CHAIR SEATS Red ground.

0.-

104. Length of Crimson Silk Damask

Two panels of rich crimson damask, with floral design.

Length, 51/2 yards; width, 29 inches

105. LACE FRONTAL

Spanish, XVII Century

Design of formal motives.

106. Three Linen Covers

One old Spanish linen and lace table cover; one cushion cover; and one Italian linen and lace table cover.

107. CASHMERE SHAWL

Fine Indian shawl, with black centre.

15-

108. Two Spanish Embroidered Linen Table Covers

One finely worked in blue and brown; the other in brown.

109. SPANISH LACE TABLE SET

Comprising runner of old Spanish lace worked in a unicorn design and three doilies of Peruvian sun lace.

110. FINE GREEK LINEN TABLE COVER

Linen cover, decorated with formal motives in cutwork.

III. ELEVEN CHAIR COVERS OF BLUE JACQUARD AUBUSSON TAPESTRY

112. ITALIAN LINEN TABLE COVER

Old Italian cover, decorated with cutwork and trimmed with fine old scalcoloped lace.

113. GROS POINT TABLE COVER

Oval cover, with cream ground.

114. VENETIAN LACE COVER

Fine cover, developing scrollings of blossoms and mounted on rose-colored silk.

115. Toledo Embroidered Linen Luncheon Set

Consisting of a linen runner embroidered in black, and two squares.

116. Two Table Covers

One an Italian linen cloth enriched with formal designs in cutwork; the second of lace.

117. ANTIQUE ITALIAN SILK-EMBROIDERED LINEN COVER

Beautiful old ivory linen cover with two bands of embroidery in crimson silk, developing the figure of a sportsman with his dogs. Museum specimen.

118. Spanish Lace Altar Frontal

Rare old Spanish frontal, of fine lace.

119. Two Spanish Linen Table Covers

One of linen and lace; the second worked with fine black Toledo embroidery.

120. Spanish Lace and Linen Table Cover

Fine lace and linen cover, similar to the preceding but smaller.

First Session

121. FIVE CRIMSON SILK DAMASK VALANCES
Bold symmetrical leafage design.

Louis XIV Period

One finely worked in black with figures of animals; the second similarly, but smaller.

- Three old Spanish covers embroidered in black; similar to the preceding.
- 124. Two Toledo Embroidered Linen Covers Similar to the preceding.
- 125. Spanish Lace Altar Frontal Decoration of conventional motives.
- A cape made in two flounces, embroidered with chain stitch.
- 127. LINEN TABLE COVER
 Fine old linen and cutwork cloth.

Greek, XVII Century

- 128. Spanish Linen Altar Frontal

 Lovely old linen frontal enriched with bands of cutwork, and developing
 figures of conventionalized stags.
- One a sixteenth century linen cloth, embroidered in brown; the second a seventeenth century runner, consisting of alternate squares of lace and cutwork.

130. THREE SILK TABLE COVERS

One of red silk, a second of printed silk, a third of ivory silk painted in colors enriched with gold.

A COLLECTION OF REAL BRUSSELS, ROSE POINT DE VENISE, POINT D'ALENÇON AND POINT D'ARGEN-TAN LACES

131. Rose Point de Venise Lace Cravat Flounce Louis XIV Period Patterned with scrollings.

20-

132. MECHLIN LACE LAPPET

Louis XIV Period

Very fine lace, with curious openwork ground.

133. OLD BRUSSELS LACE LAPPET Beribboned scroll design.

134. PAIR FLEMISH LACE LAPPETS Varied design of flowers and ferns. Louis XIV Period

135. Rose Point de Venise Collarette Dainty design of scrollings joined by brides picotées.

Length, 12 inches; width, 3 inches

136. VENISE À RÉSEAU LAPPET

Louis XIV Period

13 50 Floral desgin.

137. OLD LILLE LACE SCARF

Formal design, with plain centre.

First Session

30 -

138. Rose Point de Venise Lace Jabot

Louis XIV Period Length, 16 inches; width, 63/4 inches

139. PAIR OLD FLEMISH LACE LAPPETS
Design of flowering pomegranates.

140. PAIR POINT D'ALENÇON LACE LAPPETS Filmy lace, with semé design.

Louis XV Period

141. Two Lace Borders

One of old Flemish guipure lace, the other of old Flemish lace with fine

Lengths, 15/8 yards and 2 yards

142. PAIR BRUSSELS LACE LAPPETS
Fine lace with pattern of open sc

Louis XV Period

Fine lace with pattern of open scroll design.

143. Brussels Lace Berthe Fine old real lace.

Depth, 6 inches

144. Two Fine Point Lace Lappets Louis XV Period
One of point d'Alençon, the other of point d'Argentan filmy lace.

145. PAIR FINE POINT D'ALENÇON LACE LAPPETS
Delicate design, embodying ribbon motives.

Louis XV Period

146. LENGTH OF OLD SICILIAN PUNTO TAGLIATO With tasseled edge.

Length, 31/8 yards

147. PAIR BINCHE LACE LAPPETS Design outlined with Mechlin cordonnets.

20-

148. Rose Point de Venise Lace Flounce Beautiful design of dainty scrollings linked by brides picotées.

Length, 21/2 yards; width, 51/4 inches

149. PAIR FLEMISH LACE LAPPETS Graceful design of flowers and leafage.

150. Two Lengths of Old Brussels Lace

Lengths, 1 yard 28 inches and 1 yard 17 inches

151. PAIR POINT D'ALENÇON LACE LAPPETS Louis XIV Period Delicate lace with fine mesh beautifully worked with a scroll design.

152. LENGTH OF OLD SICILIAN PUNTO TAGLIATO With vandyked edge.

Length, 2 yards 12 inches

153. PAIR POINT D'ALENÇON LACE LAPPETS Louis XV Period Filmy lace with ajouré border and fine réseau patterned with detached sprigs

15 of blossoms.

154. Rose Point de Venise Lace Flounce Delicate pattern of scrollings in ivory point, with varied brides.

Length, 1 yards 25 inches; depth, 8 inches

25-

155. OLD BRUSSELS POINT FICHU AND VEIL Real lace, with delicate floral designs enmeshed in a fine réseau.

Thursday Afternoon, April 14th

First Session

156. PAIR FINE POINT D'ALENÇON LACE LAPPETS

Louis XV Period

Of dainty lace; in beautiful preservation.

Jwo

157. PAIR FINE POINT D'ALENÇON LACE LAPPETS

Louis XV Period

Very similar to the preceding.

158. Length of Old Brussels Lace With formal detached design.

Length, 31/8 yards; width, 3 inches

159. LACE BORDER

Italian, XVI Century

Four and two-thirds yards of fine old Italian lace, developing scrollings and formal designs.

160. LENGTH OF OLD VALENCIENNES LACE

Comprising two and three-quarter yards of real lace border, and two small pieces.

161. Lot of Fine Point d'Alençon Lace

Comprising a square cover with floral ornament and edging, one yard of lace border, a short length of Louis XIV lace on real ground and two yards of narrower lace of the same period.

162. Point d'Alençon Lace Border

In six lengths; beautifully worked with an undulating ribbon design.

Length, 4 yards 31 inches; depth, 23/4 inches

163. POINT D'ALENÇON LACE BORDER

Louis XV Period Length, 4¹/₄ yards; width, 2 inches

164. SIX LENGTHS OF OLD BRUSSELS LACE

Comprising three lengths with beautiful star design, in all, three and one-half yards; together with three lengths also having real ground.

Total length, 7 yards

165. THREE LENGTHS OF OLD MECHLIN LACE Two lengths with bluebell design, the third a fine insertion.

15-

Length, 11/4 yards; width, 41/4 yards Length, 25/8 yards; width, 31/4 inches Length, 2 yards 25 inches

166. PAIR OLD BRUSSELS LACE LAPPETS Real lace, with unusual design of stars and scrollings.

10 -

167. Length of Old Brussels Lace On real réseau ground; four pieces.

Length, 51/4 yards; width, 2 inches

20.

168. Point d'Alençon Lace Border Fine réseau with design of detached sprays of flowers. Louis XV Period

1250

169. Pair Brussels Lace Lappets Pattern of detached sprigs of flowers. Louis XV Period

10.

170. PAIR BRUSSELS LACE LAPPETS
Similar to the preceding, with ajouré border.

Louis XV Period

0.

171. FINE SPANISH FILET LACE BORDER
Beautiful specimen of old Spanish filet, with design of chained dragons.

4.1.50

First Session

172. LOT OF REAL SPANISH LACE

Comprising an ivory flounce, and sundry smaller pieces.

Length of flounce, 43/4 yards; depth, 18 inches

173. THREE LENGTHS OF POINT DE VENISE LACE

Patterned with delicately scrolled floral designs; one of coraline point, the others point plat de Venise.

Lengths, 1 yard 8 inches, 2 yards and 1 yard 7 inches

174. SUPERB ROSE POINT DE VENISE LACE HOOD Louis XIV Period

Beautifully worked with design of scrollings with delicate brides.

175. RARE BRUSSELS LACE WEDDING VEIL XVIII Century With deep border worked with bouquets of flowers, the centre with four hundred and twenty tiny sprigs of blossoms worked in a real ground. A museum specimen.

176. Length of Fine Mechlin Lace Insertion Rose design, of exquisite delicacy.

Length, 5 yards; width, 31/8 inches

177. Point d'Alençon Lace Border

Louis XVI Period
Length, 3 yards; depth, 21/4 inches

178. CORALINE POINT DE VENISE LACE FLOUNCE
Delicate design of curving branches linked by fragile brides.

Depth, 11 inches

179. LOT OF OLD BRUSSELS LACE

Comprising a narrow border edged with a motive of bluebells; together with a small panel edged with a pattern of daisies, in a real ground.

Length of border, 5 yards; width, 3 inches

180. Length of Sicilian Gothic Lace Tasseled border ornament.

Length, 2 yards

181. LENGTH OF ROSE POINT DE VENISE LACE
Pattern of beautifully raised floreated scrollings interlinked by brides picotées.
Original edging.

Length, 4 yards; width, 13/8 inches

182. LENGTH OF OLD LIMERICK LACE Fine broad lace flounce.

90,-

Length, 6 yards; depth, 91/4 inches

183. Rose Point de Venise Lace Panel XVII Century
Elegant design of formalized scroll motives springing radially from the
centre.

184. CHANTILLY LACE COVER

Fine black lace with floral ornament and delicate real mesh.

185. LENGTH OF ROSE POINT DE VENISE LACE
Pattern of fine scrolling floral design with varied brides.

Length, 33/4 yards; width, 3 inches

BRUSSELS POINT LACE WEDDING VEIL XVIII Century
Beautiful lace veil, delicately worked on the four sides with a border of roses
and semé with an allover design of rows of tiny rings, five thousand seven
hundred and seventy-six in all. Rare.

52 inches square

187. RARE VENETIAN LACE AND LINEN TABLE COVER XVII Century
Beautiful lace borders and insets with formal motives; museum specimen.

188. BEAUTIFUL POINT DE VENISE À LA ROSE LACE CAPE

Delicate design of dainty raised scrollings intricately patterned and linked by brides picotées.

Circumference, 54 inches; depth at back, 10 inches

34

First Session

189. Fine Venetian 'Greek' Lace and Linen Table Cover
Rich borders of lace, developing beautiful design of scrollings and formal
motives; mounted on silk. Museum specimen.

190. LENGTH OF PUNTO TAGLIATO

Comprising a border and three yards of narrower border, of finely executed formal cutwork.

Widths, 5 inches and 21/4 inches

191. RARE ROSE POINT DE VENISE LACE CAPE

Elegant raised design of scroll motives in vermiculate form interlinked by varied brides.

Circumference, 62 inches; depth at back, 14 inches

192. POINT DE MILAN LACE FLOUNCE

Developing a graceful design of vases and figures of birds, forming a broad toilé.

Louis XIV Period
toilé.

Length, 5 yards; depth, 10 inches

Deep flounce richly worked with an unusual ajouré design of flowers.

Length, 3\% yards; depth, 11 inches

194. Brussels Point Appliqué Lace Dress
Wedding dress entirely of real Brussels lace, with floral motives.

195. RENAISSANCE FILET LACE ARMORIAL CURTAIN

Spanish, XVI Century

Developing at centre a monogram surmounted by a ducal coronet, flanked by two cherubs supporting torches; the corners ornamented with figures of angels, cypresses and palms, lilies and rose blossoms.

Length, 3 yards 7 inches; width, 2 yards 17 inches

From the collection of the Duke of Medina Coeli

GOTHIC AND RENAISSANCE NEEDLEPAINTED ORPHREYS, BROCADES, VELVETS, ETC.

- Developing in colors and laid gold thread the robed figure of a Pope with tiara.
- One strip of old mauve silk; two pieces of fine Genoese crimson velvet of the sixteenth century.
- Of silver tissue, richly embroidered with gold thread.
 - 199. Gothic Needlepainted Hood Spanish, XV Century Cream ground.
- 200. GENOESE CRIMSON VELVET TABLE MAT
 Rich velvet, trimmed with galloon.

 18 inches square
 - 201. Gros Point Panel.
 Oblong; worked with the naturalistic figure of a sportsman.
 - 202. FOUR GENOESE CRIMSON VELVET TABLE MATS Italian, XVI Century Rich velvet with soft lustre, and mounted with gold galloon.
- One of white silk, woven with red and gold blossoms, Venetian of the seventeenth century; the other ivory-white, woven with pastel-colored blossoms, Spanish, of the Louis XIV period.

First Session

204. FOUR VELVET TABLE MATS
One of the Louis XVI period.

205. Two Panels

Needlework picture in black silk on white satin, of St. Peter's, Rome; and a panel of printed silk, dated 1749.

206. CRIMSON VELVET TABLE COVER Genoese, XVI Century Soft lustrous velvet, trimmed with old silver lace.

Length, 27 inches; width, 24 inches

- 207. SILK NEEDLEWORK TABLE COVER English, Queen Anne Period Beautifully worked in varied colors with a bold design of blossoms carried out on a ground of deep sapphire-blue.
- 208. Embroidered Linen Chemise and Two Pairs Sleeves

 Chemise having body and sleeves worked in black Toledo embroidery; one pair of sleeves worked in black, the other in colors.
- 209. SILK PETIT POINT PANEL
 Finely worked in soft colors with a figure of a peacock.
- One of embroidered white satin, of the Louis XVI period; one of white silk embroidered in colors, of the Louis XV period; and one in green silk, beautifully embroidered with flowers, of the Louis XV period.
- Square cover, worked in pastel colors with a floral design, in an ivory field.

212. Two Emerald Green Velvet Banners Italian, XVII Century
One trimmed with gold, the other with silver fringe and galloon.

213. Gros Point Panel Square cover, developing a scroll design on a Havana-brown ground.

One of grayish blue brocade, trimmed with gold lace; the other with blue and white blossoms on an ivory ground, and of the Louis XV period.

Comprising: one blue silk Georgian waistcoat, one of claret, richly embroidered with floral sprays in colors, of the Louis XV period, and one white waistcoat embroidered with sequins, of the Louis XVI period.

One of brown silk, edged in gold; a second of block-printed silk; a third of silk printed with a picture of the Battle of Castelejos; a fourth Italian, printed and dated 1749 [worn].

217. Two Needlepoint Table Covers

Developing a pattern of alternate red and gray squares inlaid in black.

218. Two Salmon-pink Gold Brocade Panels Louis XIV Period
Rich floral brocade, woven with gold and trimmed with yellow and white
fringe.

219. THREE DRAP D'ARGENT APPLIQUÉ EMBROIDERY PANELS

Spanish, XVI Century

Developing a scroll design in black and white, on a silver ground.

220. FOUR SILK BROCADE AMICES

Two of yellow floral brocade trimmed with silver galloon; two trimmed with gold galloon.

- Superbly worked in varied colors, with a robed figure of the Virgin in devotional attitude.
- Comprising a runner with floral ornament on a cream ground, and two smaller pieces.
- Beautifully worked with a landscape involving figures of mounted spearmen, animals and birds, etc., together with inscriptions and allegorical figures of Mars and Venus. Museum specimen.
- 224. STUART SILK NEEDLEWORK COVER English, XVII Century
 Rare cover with floral design of carnations in a cream ground.
- 225. GOTHIC GOLD NEEDLEPAINTED ORPHREY Spanish, XV Century
 Beautifully worked in colored silks in a laid gold ground with three robed figures of saints.
- 226. IVORY GOLD BROCADE HALF CHASUBLE Louis XV Period Rich ivory-white ground, woven with trailing blue and red blossoms, enriched with gold thread.
- 227. PETIT POINT PANEL English, Queen Anne Period
 Beautifully worked within a border of formalized blossoms with a medallion
 developing a landscape vignette with a castle. Framed.

- 228. RENAISSANCE GOLD NEEDLEPAINTED ORPHREY Spanish, XVI Century
 Beautifully worked in colors and laid gold threads with three robed figures of
 saints beneath golden canopies.
 - 229. Gros Point Table Cover

 Large cover worked with a floral border design in crimson on a cream ground, enclosing a landscape vignette with palace buildings.
 - 230. GOLD BROCADE PANEL

 Venetian, XVIII Century

 Crimson field, woven with a rich floral design in gold thread and colored silks, and trimmed with gold lace.
 - 231. RENAISSANCE GOLD NEEDLPAINTED ORPHREY Spanish, XVI Century
 Beautifully worked in colors and laid gold threads with three robed figures
 of saints beneath golden canopies.
 - 232. GOLD NEEDLEPAINTED ORPHREY Spanish, XVI Century Finely worked in colors and laid gold threads with four robed figures of saints beneath golden canopies.
- 233. NEEDLEWORK VOTIVE PANEL

 A banner worked in varied colors with a figure of the Virgin and Child on one side; on the other, the Sacred Heart.
 - 234. GOLD BROCADE TABLE RUNNER
 Sumptuously woven with floral design and formal motives in gold thread and colored silks.
 - 235. SALMON-PINK SILK BROCADE CHASUBLE
 Woven in pastel colors with stems of flowers, and trimmed with gold galloon.

Thursday Afternoon, April 14th

First Session

236. Ecclesiastical Painted Silk Banner Spanish, XVIII Century Developing in bright colors laid on a canvas centre, a figure of St. John and a Calatrava cross.

237. GOLD-EMBROIDERED DRAP D'ARGENT ALTAR CLOTH

Spanish, XVIII Century

Beautiful square cloth embroidered in gold thread enriched with gems with an Agnus Dei, and trimmed with silver lace.

238. Ivory Silk Brocade Chasuble

Louis XVI Period

Woven in pastel colors with detached sprays of blossoms, and trimmed with gold galloon.

Jass.

239. PAINTED CREAM SILK FRONTAL Decorated with a *chinoiserie* figure.

Louis XV Period

240. PAIR NEEDLEWORK HANGINGS WITH APPLIQUÉ ORNAMENT

Spanish, XVIII Century

Havana-brown ground enriched with appliqués in velvet involving figures of lions and unicorns; tera-cotta border, developing a classical design.

241. PURPLE SILK DAMASK COPE

Louis XIV Period
Symmetrical design of foliage and flowers; with hood, trimmed with yellow
fringe.

242. GOLD BROCADE COPE

Louis XIV Period

Cream ground, embellished with a bold floral design enriched with gold threads; with hood, trimmed with gold fringe.

243. SILK BROCADE COPE

Louis XV Period

Ivory ground, woven in pastel-colored silks with garlands of blossoms; the hood and orphreys of blue flowered silk brocade.

244. IVORY SILVER BROCADE TABLE COVER

Unusual panel of white silk brocade, woven in black silk and silver thread with a design of floral bouquets and trimmed with silver galloon.

Length, 64 inches; width, 67 inches

245. SILK DAMASK TABLE COVER

Large cover of crimson silk, woven with striking design.

4.5=

246. Painted Gauze Hanging

XVIII Century

Decorated in gouache with delicate scrolling sprays of flowers and butterflies.

Length, 9 feet 6 inches; width, 4 feet 10 inches

247. PAINTED GAUZE HANGING

XVIII Century

Painted in gouache with flowers and figures of tropical birds, etc.

Length, 8 feet 8 inches; width, 2 feet 5 inches

248. Fine Italian Linen and Lace Coverlet

20.

249. PAIR LINEN AND LACE CURTAINS

1250

250. LEATHER-COVERED TRUNK

Spanish, XVII Century

Oblong wooden trunk, covered in old leather trimmed with brass nails; two original locks, with keys.

[END OF FIRST SESSION]

SECOND AND LAST SESSION Friday April 15, 1927 at 2:15 p.m. Catalogue Numbers 251 to 496 Inclusive

IVORY CARVINGS, BIBELOTS, LEATHER-BOUND BOOKS, ILLUMINATED PARCHMENTS AND FANS

- Comprising a pair of silver clasps of the Louis XVI period; a pair of scallopshell ornaments of the period of Louis XV; and a pair of Louis XVI buckles.
- An oval bonbonnière of mother-of-pearl, silver-mounted; a mother-of-pearl box with tortoiseshell sides, also silver-mounted; and ivory tablets with engraved mother-of-pearl guards.
- 253. FOUR RENAISSANCE MINIATURE FRAMES Spanish, XVI Century
 Three of enamel, the fourth of rock crystal beautifully mounted in silver.
- Fan of painted white silk with insertions of real Brussels lace and staves of mother-of-pearl.
- 255. BANKER'S TOOLED MOROCCO BOURSE Spanish, XVII Century
 Of rich red morocco, with border elaborately tooled in gold.

256. Spanish Fan

An old fan with narrow leaves and very beautifully pierced and gilded pearl staves and guards.

257. Two Gauze-mounted Lace Fans

One of real Mechlin lace, mounted on green gauze with carved and painted ivory staves and guards; the other with foil of point duchesse lace mounted on iridescent gauze, with staves of bone.

258. GROUP OF BIBELOTS

Comprising: a seventeenth century bronze plaque, portraying the Virgin and Child; a silk needlework portrait of Joseph, in frame; a small brass box; and a carved wood snuff box.

259. THREE FANS

One an old English silk painted fan with edging of marabou and staves of pierced bone; the second, a painted feather fan with pierced bone staves; and the third an old English white feather fan with carved ivory staves and guards, encased in a velvet box.

260. GROUP OF ASSORTED BIBELOTS

Comprising: a small gilded bronze group of St. Michael Slaying the Dragon, of the fifteenth century; a gilded bronze figure of St. Anthony, of the seventeenth century; a seventeenth century bronze figure of a bearded saint; a Gothic iron padlock; and a bronze nutmeg-grater.

261. Two Spanish Carvings

A small Gothic panel carved in bold relief with the scene of the Crucifixion; and a sixteenth century boxwood group of a monk accompanied by a woman, framed.

262. CARVED IVORY STATUETTE

Spanish, XVI Gentury

A finely carved figure of the crucified Savior, with well-modeled torso and rich patina; without arms.

263. SPANISH PAINTED SILK PRIZE FAN

A rare silk fan with beautifully carved and pierced mother-of-pearl staves and guards. A prize fan of the year 1856.

264. THREE BRONZE STATUETTES

One a female figure, of the seventeenth century; the second a small statuette of a bearded saint, of the sixteenth century; the third a twelfth century Gothic bronze figure.

265. VERY FINE BRUSSELS LACE FAN

Beautiful fan of real Brussels lace mounted on gold gauze; staves and guards of mother-of-pearl, the latter richly carved.

266. CARTA EXECUTORIA IN VELVET COVERS Spanish, dated 1624 With two full page paintings; covers of crimson velvet.

267. FRENCH PAINTED MOTHER-OF-PEARL FAN

Foil with three hand-painted medallions after the manner of Boucher; pierced and gilded mother-of-pearl staves and guards. Red velvet case.

268. Two Ivory Fans

The first an old English fan, decorated with figures of Boaz and Ruth, with ivory staves; the second of the Louis XVI peroid, hand-painted foil of green silk, with staves and guards of pierced and inlaid ivory.

269. FINE OLD CHINESE FAN

Decorated with a hundred figures with faces of porcelain; the staves of ivory, the guards of the same material, heavily carved.

270. VOLUME BOUND IN CALF

Spanish, dated 1778

Fine binding, richly tooled in gold.

271. ILLUMINATED CARTA EXECUTORIA

Spanish, dated 1529

Initial letters in burnished gold, border at end decorated with elegant formal designs, large escutcheon illuminated in many colors; dated 1529.

272. GOTHIC BRONZE CROSS Spanish, XIV Century Beautifully engraved, and mounted on wooden stand.

273. Two Ivory Fans

One of the Louis XV period decorated with the scene of the Sacrifice of Isaac, the staves and guards of finely carved ivory; the second an Italian fan, with plain ivory staves.

274. ILLUMINATED HYMNAL AND TWO COATS-OF-ARMS

Book of music with illuminated initials, of the sixteenth century; a painted coat-of-arms, dated 1667; and a second.

275. VERY FINE DUCHESSE AND POINT DE GAZE LACE FAN
Beautiful fan of real auchesse and gaze lace ornamented with rhinestones;
staves and guards of fine broad dark-colored tortoiseshell.

276. Two Carved and Gilded Statuettes French, XVII Century Female figures reclining in languishing posture; original water gilding.

77. CARVED IVORY GROUP, ON PEDESTAL Portuguese, XVIII Century
Finely sculptured robed figure of a saint, accompanied by a lamb; on richly
carved pedestal.

278. PAINTED SILK AND LACE FAN

Fan of white silk decorated with three painted medallions and insertions of real Brussels lace; staves and guards of carved and ornamented mother-of-pearl.

279. CHANTILLY LACE FAN

Fan of black Chantilly lace mounted on rainbow gauze; staves of yellow mother-of-pearl.

280. Tortoiseshell Fan

Louis XIV Period

Foil decorated with painted legend of the Prodigal Son; staves and guards of tortoiseshell.

281. THREE VOLUMES

An Officium de Palencia, with curious borders; a Present State of England, of the sixteenth century; and an Incunabula volume with unusual binding, of the sixteenth century.

282. GOTHIC BOOK OF HOURS

Spanish, XV Century

Rare Spanish Libro de Horos, from Palencia.

283. Two Volumes

Music book by F. Manuel Polo, in parchment with illuminated initials; small volume in parchment, having two pages with illuminated coats-of-arms, and dated 1594.

284. BOOK AND SIXTEENTH CENTURY CALF BINDING

Volume with parchment leaves, bearing paper seals and Ms. signatures, dated 1727; calf binding with bands of gilt tooling depicting curious animals.

285. REAL DUCHESSE LACE FAN

Fan of fine duchesse lace with hand-painted medallion inserts and staves of light tortoiseshell.

286. Two VITELAS

Spanish, XV Century

Paintings on parchment.

287. CHANTILLY LACE FAN

Fan of real black Chantilly lace à la chinois; beautifully carved ivory staves and guards.

288. FINE POINT DE GAZE LACE FAN

Covely point de gaze lace fan mounted on iridescent gauze; green motherof-pearl staves and guards.

289. BOOK AND TWO PARCHMENTS

Libro Executorio of the sixteenth century; a pergamino rodado; and a parchment dated 1707.

290. ILLUMINATED PARCHMENT AND INITIAL

The parchment of the sixteenth century; beautifully painted letter D, of the seventeenth century.

291. Tooled Morocco Book Cover, Volume, and Ten Goya Engravings

Cover of red morocco, richly tooled with arabesque decoration, of the seventeenth century; book of the Hundred Years of Man, in Spanish, dated 1803; and ten engravings after Goya.

292. Two Old English Fans

One decorated with a cottage scene, staves and guards of inlaid ivory; the other, also with ivory staves, bearing medallions of card players on a rose ground.

293. Two HAND-PAINTED SILK FANS

One of the Louis XVI period, with staves and guards of inlaid ivory; the

294. VOLUME BOUND IN RED MOROCCO

Dated 1760

295. OSTRICH FEATHER FAN

Fan of sixteen white ostrich feathers; staves and guards of mother-of-pearl.

296. CHINESE IVORY CARVING

Elaborately carved stick.

297. Two Parasols and Two Handles

One white silk parasol edged with fringe, of the Victorian period; one rose-colored parasol with telescope handle; ivory handles, one finely carved.

298. IVORY-HANDLED PARASOL AND FRAME

A blue silk parasol of the Victorian period ornamented with fringe and with carved ivory handle; and a parasol frame with Chinese carved ivory handle.

IMPORTANT POINTS DE VENISE, INCLUDING THE BEAUTIFUL LACES MADE FOR THE GREEK MARKET, AND BRUSSELS LACES

299. Rose Point de Venise Square Collar

300. GOLD LACE BERTHE

XVIII Century

301. OLD FLEMISH LACE FLOUNCE

Length, 4 yards; depth, 91/2 inches

302. PAIR POINT D'ALENÇON LACE COURT LAPPETS Louis XVI Period Design of detached figures and ajouré edge.

303. PAIR BRUSSELS LACE COURT LAPPETS
On real ground, with floral and scroll designs.

Louis XV Period

2250

45-

304. COLLAR AND LENGTH OF LACE Spanish, XVIII Century Collar of gold and colored silk lace together with one and one-half yards of similar lace. Museum pieces.

305. GOLD LACE BERTHE
Fine specimen of richly knotted and fringed gold lace.

XVIII Century

45

306. Fine Rose Point de Venise Lace Border Design of beautiful raised scrollings.

Length, 4 yards 12 inches; width, 31/2 inches

307. VENETIAN TAPE LACE FLOUNCE Vermiculate scroll design.

XVII Century

Length, 41/8 yards; depth, 81/2 inches

308. Gold Lace Berthe French, XVIII Century
Beautiful berthe of gold lace ornamented with pearls. Museum piece.

One of the Louis XIV period with scroll design; the other more closely worked.

Lengths, 11/2 yards, 1 yard 22 inches

310. Three Pieces Point d'Argentan Lace Design of detached figures; straight edge.

Total length, 4 yards; width, 15% inches

311. PAIR FLEMISH LACE COURT LAPPETS

Louis XIV Period
Fine pair of lappets worked in a bold design with beautiful pinhole decoration.

312. LENGTH OF MECHLIN LACE BORDER

Fine Mechlin lace with floral and scroll pattern and straight edge.

Length, 5 yards; width, 4 inches

313. VERY FINE OLD BRUSSEL'S LACE LAPPET
With floral design and numerous fillings; scalloped edge.

314. IMPORTANT IVORY POINT DE VENISE LACE BORDER XVII Century
A remarkably fine specimen of lace patterned with rich floral scrollings in
raised ivory point with heavy cordonnets and interlinked by delicate brides.

Note: Presented by H. M. Queen Anne to one of her maids of honor, a member of the Hodgson-Nicol family, then resident at Copt Hall. A museum specimen.

315. IVORY POINT DE VENISE LACE COVER XVII Century
Richly scrolling design of floral ornament in point with raised cordonnets
and varied brides.

Very fine point de Venise à plat; exquisite pure Italian floral scroll design and beautiful edge; in perfect condition.

Length, 4½ yards; depth, 8 inches

317. OLD FLEMISH LACE FLOUNCE
Deep old flounce of fine lace with bold floral design.

Length, 35% yards; depth, 22 inches

318. Italian and Greek Lace Table Cover

319. LENGTH OF ROSE POINT DE VENISE LACE
Fine rose point lace with lovely raised pattern of ivory scrollings.

Length, 31/4 yards; width, 8 inches

320. FINE BRUSSELS POINT LACE WEDDING VEIL

Border of roses and design of bluebells with sprigs at centre. Museum specimen.

Length, 4 yards; depth, 3 yards 6 inches

321. Fine Point de Milan Half Shawl Point plat, with scrolling design.

XVII Century

105-

100.

55-

100. -

322. LENGTH OF VERY FINE 'GREEK' VENETIAN LACE XVI Century Museum piece. Beautifully patterned with ivory floriated scrollings interlinked by delicate brides.

Length, 21/4 yards

323. POINT D'ALENÇON LACE FLOUNCE

**XVIII Century

Beautiful flounce of point d'Alençon lace with large cone-shaped design.

Length, 8½ yards; depth, 17 inches

324. GREEK LACE AND EMBROIDERED LINEN SQUARE COVER

40-

325. Fine Old Brussels Lace Wedding Dress Rich floral designs.

Length, 31/4 yards; depth, 42 inches

- 326. VERY FINE 'GREEK' VENETIAN LACE COVER XVI Century
 Magnificent square cover of the finest Venetian point lace. Museum specimen.
- 327. LENGTH OF BRUSSELS LACE

 Fine old Brussels lace on real ground; design of bluebells, with scalloped leaf edge.

 Length, 3 yards 24 inches; width, 4¾ inches
- 328. MAGNIFICENT VENETIAN LACE CARE-CLOTH

 Superb cloth patterned in squares inset with figures, in fine Venetian lace, with delicate border; at each corner is developed a figure in the costume of the period. Rare; a museum specimen.
- 329. LENGTH OF RETICELLA LACE

 Gothic lace, with design of squares enclosing geometrical figures.

Length, 4 yards

330. IMPORTANT VENETIAN LACE FLOUNCE XVII Century
A beautiful specimen of rich ivory lace embellished with delicate floral scrollings interlinked by varied brides.

Length, 4 yards; depth, 22 inches

331. Point de France Lace Flounce

Point de Sedan flounce, of elegant and large design.

Louis XIV Period

Length, 31/4 yards; depth, 24 inches

332. Italian and Greek Lace Coverlet

TASSELS AND PASSEMENTERIE ORNAMENTS, NEEDLEPOINTS, DAMASKS, BROCADES AND VELVETS, INCLUDING A NUMBER OF MAGNIFICENT COPES

333. Two SILK TASSELS

One of red and gold; the second smaller, crimson and yellow.

334. FIVE TASSELS

One gold tassel of the Louis XIV period; one yellow and blue tassel of the Louis XVI period; one yellow and white; one yellow; and one cream-colored tassel.

335. FOUR SILK TASSELS

Two of blue and ivory silk; and two of brown and ivory, with cord.

2353

336. Four Tassels

One with gold skirt, one of white silk, one blue and white with red and white cord and one in rose and white silks.

337. THREE SILK TASSELS

One of Havana-brown silk with long cord; one with silver and gold skirt; and one brown tassel with variegated fringe, of the Louis XIV period.

338. FIVE TASSELS

French, XVIII Century

Two of the Louis XVI period, with mauve silk skirts; and three of the Louis XIV period, in gold and silver.

339. Two White Silk Tassels

Two large white tassels with long cord.

340. Eight Assorted Tassels

Comprising: two black and gold tassels of the Louis XIV period; two brown and gold tassels; two small brown and silver tassels; one blue and silver tassel and cord; and one cream and gold tassel.

341. Two Ornamented Tassels

Two large red and gray tassels, with long cords decorated with passementerie ornaments.

342. THIRTEEN TASSELS

Spanish, XVIII Century

Skirts of yellow and crimson silk.

343. Lot of Varied Tassels

Ten white and yellow tassels of the Louis XVI period, and three large gray silk tassels.

344. Two Needlework Braces

One old Spanish single brace, decorated with costumes of the period worked in *petit point*; the other enriched with a design of butterflies in gold thread.

345. Two Embroidered Braces

One finely worked with figures; the other with floral design.

346. Needlework Porte-monnaie and Four Medallions

Salmon-pink silk purse richly embroidered in colors, and four eighteenth century velvet medallions embroidered with gold thread.

347. PAIR SPANISH PETIT POINT BRACES

Old Spanish braces, beautifully worked in colored silks with curious figures.

348. Embroidered Muslin Fichu

Old hand-embroidered fichu with pointed ends.

.

349. OLD EMBROIDERED MUSLIN DOUBLE COLLAR

1.50

350. THREE EMBROIDERED SILK LETTER CASES

One of the Louis XIV period, in green silk richly embroidered with gold thread; the second Italian, of white silk worked with silver thread; and the third of ivory satin ornamented with heavy gold embroidery.

351. Four Needlework Braces

Two decorated in *petit point* with figures and butterflies; and two worked with embroidery, in floral designs.

352. Two Levée Bags

The first of cream silk richly embroidered with silver thread; the second of emerald-green velvet.

353. Lot of Assorted Textiles

Comprising: three strips of crimson and yellow silk; two small squares; two squares of blue satin ornamented with *appliqué* flowers; a blue satin bag finely worked with beads; and a crimson silk banner decorated with beadwork.

354. Lot of Assorted Embroidery

Comprising: a white satin bag finely worked in gold thread, of the Louis XVI period; a white silk scarf also embroidered with gold thread; and three small gold-embroidered fragments.

355. Lot of Assorted Textiles

Comprising: a red and black silk table cover, trimmed with gold galloon; a mauve satin cover; a red silk bag; and a panel of Moorish embroidery.

356. Two Crimson Velvet Mats Genoese, XVI Century
Two oblong velvet mats, trimmed with silver galloon.

357. Lot of Embroidered Textiles

A square of crimson satin richly embroidered with silver thread; two small panels ornamented with needlework in colored silks; four smaller similar panels; and a gold embroidery medallion, developing a design of crowns.

358. THREE IVORY SILK TABLE COVERS French, XVIII Century
One with painted decoration, a second with ribbon design, a third similar
and trimmed with yellow fringe.

. 359. Gros Point Cushion

Worked in a design of squares, and edged with yellow fringe.

360. Two Gros Point Stool Covers

One square stool cover of Havana-brown, the other worked with a design of a bunch of flowers on a red ground.

361. THREE PIECES OF FINE OLD SPANISH RAISED SILK EMBROIDERY

362. NEEDLEPOINT CHAIR COVER

Seat and back, with white ground ornamented with bands of flowers and rings.

363. NEEDLEPOINT CHAIR COVER

Seat and back worked with red roses in a Havana-brown ground.

1250

65-

364. Two Stoles

One of the seventeenth century, with inscription; the other of silver tissue embroidered with gold thread.

365. Ruby Velvet Cover

Italian, XVII Century

Cover of lustrous deep ruby velvet, trimmed with gold galloon.

Length, 3 feet 11 inches; width, 2 feet 5 inches

366. Needlepoint Chair Cover

Seat and back developing, in a black ground, white medallions encircling floral designs.

367. Embroidered Velvet Doll's Frock

Louis XIV Period

Crimson velvet doll's dress, the back and front sumptuously embroidered with gold.

15.-

368. Needlework Cover

Persian, XVI Century

Finely worked with floral motives, on linen.

369. Lot of Assorted Textiles

Comprising: a white silk mat trimmed with gold lace; white satin appliqué edged in blue; and a strip of salmon-covered satin with yellow appliqué.

370. THREE GROS POINT COVERS

One with a design of gray and brown squares; the second worked with floral design in colors upon a cream ground; and the third with pattern of small squares.

- THREE SILK TABLE COVERS

 XVIII Century
 Two runners of salmon-pink silk trimmed with gold galloon, of the Louis
 XVI period; and one with cream ground and mounted with galloon and
- 372. Two Embroidered Crimson Satin Amices Spanish, XVI Century
 Two crimson satin amices, sumptuously worked with gold thread.
- 373. THREE VELVET MATS

One of crimson velvet with wreath-encircled initials embroidered in gold; the second of the sixteenth century, trimmed with narrow gold galloon; and the third trimmed with wider galloon.

- 374. Embroidered Velvet Doll's Frock

 Doll's dress of purple velvet, luxuriously embroidered with gold thread with

 scrollings.
- 375. VELVET WAISTCOAT AND FOUR EMBROIDERED PATRONS

 Cream-colored velvet waistcoat of the eighteenth century, and four pieces of white silk embroidered in colored silks à la chaînette.
- 376. Three Italian Gros Point Panels Worked with designs of figures.
- One of the Louis XV period, in ivory silk brocade with blossoms in colors; one in Louis Quinze salmon pink and silver brocade; one in green and white brocade of the Louis XIV period; and a green silk cover of the Louis XIV period, trimmed with galloon.

378. THREE WAISTCOATS

One white waistcoat of the Louis XV period embroidered with colored silks; one smaller waistcoat; and one of cream decorated with needlework in floral designs.

- 379. Two Embroidery Cushions French, XVIII Century
 One of the Louis XVI period, of drap d'argent with colored silk needlework; the other of the Louis XV period, in white silk embroidered in
 pastel colors.
- 380. FIVE BANDS OF FINE GOTHIC EMBROIDERY

 Two broad and three narrow bands of the finest Gothic embroidery in gold and silver thread on linen developing armorial designs, patterns of animals and birds, figures, etc.
 - 381. Renaissance Gold Needlepainted Hood Spanish, XVI Century
 A hood ornamented with figures of the Virgin and Child on a tessellated
 floor; in colored silks upon gold background.
 - 382. NEEDLEPAINTED ORPHREY Spanish, XVI Century Old orphrey embroidered with figures of six Saints and central ornament.
 - 383. Two Silk Waistcoats

 One of claret silk, woven in white with figures, and one of yellow silk embroidered in green and rose with a chain-stitch design.
 - 384. Two Panels of Silk Needlework Italian, Louis XIII Period
 - 385. PANEL OF SILK NEEDLEWORK
 Similar to the preceding.

 Italian, Louis XIII Period

- 386. SILK DAMASK TABLE COVER AND COURT BAG

 XVI Century
 Crimson damask cover trimmed with fine Genoese sixteenth century ruby
 yelvet; bag with panel of Renaissance brocatelle.
- 387. Two Spanish Embroidery Panels

 One a shaped panel with a design of birds worked in gold and colored silks

 upon gold tissue; the other on white satin.
- 388. CRIMSON VELVET ARMORIAL CUSHION Spanish, XVII Century Rich lustrous velvet with rose tones, bearing an embroidered coat-of-arms.
- 389. IVORY GOLD AND SILVER BROCADE APRON French, Louis XV Period Cream silk, richly woven in gold and silver threads and pastel-colored silks with delicate trailing floral designs.
- 390. SILK BROCADE COVER

 Green and ivory striped and flowered brocade.

 Louis XVI Period
- 391. Two Table Mats

 AVI-XVII Gentury

 One of crimson velvet trimmed with wide gold galloon, of the sixteenth century; and one trimmed with gold lace, of the seventeenth century.
- 392. EMBROIDERED DRAP D'ARGENT SQUARE

 AVIII Century
 Old drap d'argent square richly worked with gold and gems; central scene
 in gold stump-work of a pelican feeding her young.
 - 393. Court Cape
 Magnificent large cape with collar of embroidered muslin.

394. Two Silk Covers and Runner Louis XVI Period

Two square silk covers and a runner of white spangled silk.

- 395. Gros Point Panel
 Floral design in colors on a black ground.
- 396. NEEDLEPOINT CHAIR COVER

 Seat and back worked in various colors in a white ground.
- 397. NEEDLEPOINT CHAIR COVER
 Seat and back worked with floral design in colors upon a scarlet ground.
- 398. PAIR STATE HEADDRESSES FOR COURT MULES Spanish, XVIII Century Museum specimen, in velvets, with silk fringes and tassels, applied on leather.
- 399. OLD SPANISH SILK COVER
 Striped, and trimmed with yellow silk flounce.
- 400. THREE GROS POINT COVERS

The first of Havana-brown with floral design at centre; the second with a pattern of black-outlined squares; and the third of crimson, centred with bird figure.

- Louis XV Period

 Louis XV Period

 Louis XV Period
- One of crimson satin with yellow and ivory appliqué; and two of crimson and yellow brocade of the Louis XIII period.

403. SILK BROCADE PANEL

Louis XVI Period

Striped flowered silk brocade panel, trimmed with crimson silk flounce.

404. OLD PERSIAN VELVET PANEL

405. OLD PERSIAN VELVET PANEL Similar to the preceding, but smaller.

406. Two Needlepoint Covers

One a large cover, with a red star worked on a white ground; the other Italian, with scroll design in brown on a blue silk ground.

407. FOUR VELVET AMICES

Two of beautiful emerald-green and two of fine lustrous red velvet.

408. OLD SPANISH STRIPED SILK COVER With broad green and rose bands.

409. NEEDLEPOINT CHAIR COVER English, Queen Anne Period Seat and back worked in floral pattern in colors on green and brown ground.

410. NEEDLEPOINT CHAIR COVER

Seat and back with pattern of brown rings on a primrose-yellow ground.

411. SILK BROCADE PANEL

Louis XIV Period

Panel of crimson brocade with bold symmetrical floral design.

412. THREE GROS POINT PANELS

One with a design of blue and white bands; the second smaller, worked in a design of red and blue hexagons; the third silk, on a white ground.

- Three Silk Brocade Table Covers French, XVII-XVIII Century
 Two covers trimmed with galloon, of the Louis XV period and one smaller
 cover of the Louis XIV period.
- 414. FOUR SQUARES POINT D'HONGRIE EMBROIDERY Italian, XVIII Century Formal design of wave motives, in silk Hungarian point.

20.

- Two brocade covers of the Louis XIV period and two of the Louis XV period.
- 416. FINE OLD EMBROIDERY SHAWL

Hand-embroidered half shawl with eight rows of pinstitching, finely worked in the corners, and trimmed with flounce of embroidered muslin.

250

- A Venetian crimson and ivory cut velvet cover of the eighteenth century, and a sixteenth century Genoese crimson velvet square trimmed with gold galloon.
 - 418. THREE EMBROIDERED SILK CUSHION COVERS

One of the Louis XVI period, of white silk ornamented with an embroidered scarlet rose and fine gold needlework sewn with rhinestones; the second of blue silk embroidered with white silk flowers worked with beads; and the third of cream-colored silk decorated with a bunch of flowers in chenille.

419. Two Velvet Runners

One of fine Genoese velvet with appliqué work; the second of crimson and yellow embossed velvet trimmed with gold galloon.

420. THREE EMBROIDERED PANELS

A cream-colored silk cover of the Louis XVI period richly embroidered with sequins; a small drap d'argent panel, also embroidered with sequins; and a muslin panel with gold appliqué.

421. Brocade Cover

Spanish Renaissance

White pattern upon a green ground; flounce of white with design in brown; fringed.

422. PAINTED AND EMBROIDERED SILK PANEL

1.00

423. IVORY SILK BROCADE COVER

Louis XV Period

Large cover of white silk brocade, woven with flowers in gold and silver thread and colored silks; trimmed with gold lace.

20.

424. GOTHIC VELVET COVER

Venetian, XV Century

Cover of golden-yellow Gothic velvet trimmed with gold galloon.

Length, 2 feet 6 inches; width, 11/2 feet

425. WHITE CUT VELVET COVER
Trimmed with silver edge.

Louis XVI Period

426. Four SILK Brocade Panels

French, XVII-XVIII Century

Two old English needlework panels developing figures of the Wise and Foolish Virgins, with painted silk faces.

20.

427. FOUR SILK BROCADE PANELS

French, XVII-XVIII Century

One in ivory silk woven in gold thread and colored silks with symmetrical floral design, of the Louis XIV period; one of brown and emerald-green floral brocade; one of the Louis XV period, trimmed with braid; and one of the period of Louis XVI, with dainty blossom motives.

428. Embroidered Amethyst Cut Velvet Cover Worked with silk flowers in varied colors.

Louis XV Period

429. ITALIAN SILK NEEDLEWORK PANEL

Depicting St. Bernardus of Siena [Order of Franciscans].

430. GREEN SILK COVER

Louis XV Period

Trimmed with narrow fringe.

431. Two Appliqué Embroidery White Silk Amices Louis XIII Period

432. NEEDLEWORK COVER

Large needlework cover with design of peacock at centre.

433. VELVET RUNNER

Beautiful runner of rich dove-gray velvet with yellow appliqué, and trimmed

with gold galloon.

434. PURPLE SILK DAMASK COVER

Louis XIV Period

Damask cover with free design of symmetrical foliage; trimmed with yellow

🤝 galloon.

435. THREE SILK TABLE COVERS

Panel of blue Spanish silk brocade, the design woven in green and crimson; ivory silk cover of the Louis XV period; and a third of the Louis XIV

period.

436. SILK-EMBROIDERED ROBE AND BROCADE APRON

Spanish robe of white silk, the bodice and front embroidered with green leaves; a purple brocade apron trimmed with emerald-green velvet, of the Louis XIV period.

437. PAINTED WHITE SILK COVER

Louis XV Period

2.50

50-

438. THREE AMICES

Two rich crimson and yellow amices of the fifteenth century and one yellow amice.

439. Spanish Ivory SILK Brocade Panel

Shaped panel of white brocade with unusual floral design; trimmed with silver lace.

440. THREE VELVET AMICES

One of the sixteenth century, of crimson velvet with velvet appliqué; the second of crimson velvet of lustrous quality; and the third of embossed crimson and yellow velvet of the Louis XVI period.

441. THREE SILK BROCADE COVERS

One of ivory silk brocaded in gold and silver and pastel-colored silks with floral designs; together with two shaped pieces with green ground.

442. Green Velvet Runner Italian, XVI Century
Runner of sage-green velvet trimmed with galloon.

Length, 4 feet 5 inches; width, 2 feet 5 inches

Chasuble of purple brocade with crimson satin centre beautifully embroidered with gold thread and colored silks.

67

444. VELVET COVER AND SQUARE

An emerald-green cover decorated at centre with needlework panel and a crimson velvet square trimmed with galloon.

445. Two Embroidered Linen Squares English, Queen Anne Period Two linen squares with rich silk appliqué work.

446. CLARET VELVET COVER

Italian, XVII Century

Large cover of rich claret-colored velvet trimmed with gold galloon.

Length, 6 feet 5 inches; width, 4 feet 5 inches

140.-

447. Two Appliqué Embroidery Velvet Covers

One a rich maroon velvet runner with cream-colored silk appliqué, and trimmed with gold fringe; the other a claret velvet panel with appliqué of gold and colored silks.

448. WHITE SILK BROCADE COPE

Louis XV Period

Cope of ivory-white silk brocade with blue ribbon motive and design of clusters of varicolored flowers; trimmed with gold galloon.

449. Two Silk Table Runners

One of mauve brocade, trimmed with gold lace; a second smaller, and richly embroidered in gold thread.

450. IVORY SILK BROCADE CHASUBLE Venetian, Louis XIV Period Chasuble of white silk woven with floral design in gold thread and colored silks, and trimmed with gold galloon.

Two table covers, of brocade trimmed with scarlet fringe, of the Louis XV period, and a panel trimmed with galloon.

452. CRIMSON SATIN CHASUBLE

Chasuble of crimson satin with centre of white silk, woven with silver thread and trimmed with silver galloon.

- 453. EMBROIDERED SILK DAMASK COPE

 Cope of mauve damask; hood and border of yellow floral damask embroidered with red cord.
- Developing design of birds, animals, etc., in red silk on linen. Museum specimen.

455. Two Table Covers

One of *drap d'argent*, richly embroidered at the corners in gold; and a dove-gray silk cover, embroidered in silver, of the Louis XVI period.

- Runner of lustrous crimson velvet with brocade ends, trimmed with galloon.

 Length, 7 feet 8 inches; width, 1 foot 10 inches
- 457. Ivory and Gold Silk Brocade Chasuble Louis XV Period
 Trailing floral design.
 - Cope of silver tissue with inscription and date 1770 woven in gold and colored silks upon the orphrey; hood bearing the arms of the Cardinal Archbishop of Toledo. Museum specimen.
 - 459. AMETHYST VELVET COVER

 Cover of light mauve velvet, trimmed with yellow braid.

Length, 8 feet; width, 3 feet 5 inches

- 460. Emerald-green Silk Damask Cope with Embroidered Orphrey Spanish, XVI Century
- Cope of emerald damask ornamented with delicate needlework in gold thread and colored silks developing figures of six Saints; the needlework of the hood depicts the Virgin in adoration. From León.
- 461. IMPORTANT STUMP WORK ALTAR FRONTAL Spanish Renaissance
 Beautifully worked in gold thread and vari-colored silks upon a white ground,
 and with panels of embroidered crimson velvet. Museum specimen.
 - 462. RENAISSANCE NEEDLEPAINTED VELVET COPE Spanish, XVI Century
 Cope of lustrous crimson velvet with orphreys and hood of emerald velvet
 beautifully embroidered in gold thread and colors with robed figures of
 saints.
 - 463. BEAUTIFUL EMBROIDERED CRIMSON VELVET DRESS Louis XIV Period Sumptuously worked in gold; consisting of tablier, front of bodice, pair of cuffs and two panels. Museum piece.
 - 464. Embroidered Silk and Petit Point Altar Frontal

Louis XIV Period

Frontal of salmon-pink silk decorated with needlework in gold thread and vari-colored silks, with deep border and sides of rich Italian silk petit point.

- 465. JET-BLACK VELVET CHASUBLE Spanish, dated 1642
 Chasuble of rich black velvet, with centre of yellow appliqué bearing date
 1642.
- 466. Golden-Yellow Brocatelle Frontal Louis XIII Period
 Frontal of floral brocatelle with border of embroidered purple velvet, and
 trimmed with fringe.

Second and Last Session

- Beautiful robe of white corded silk woven with gold and silver threads and richly embroidered in colored silks with roses, fuchsias, lilacs, sweet peas, etc.

 Originally the property of the Duchess of Grafton. Museum specimen.
- 468. PASTORAL TAPESTRY PANEL XVIII Century
 Tapestry panel depicting a lady playing a guitar under a tree, upon a tête
 de nègre ground; border with bold floral design.
- Dress of mauve ribbed velvet extravagantly worked with gold thread; in three pieces.
 - Alb of silver tissue, extravagantly embroidered with gold thread.
 - 471. SALMON-PINK SILK BROCADE COVER

 Floral design.

 Length, 7 feet 8 inches; width, 6 feet 6 inches
 - 472. CRIMSON VELVET BANNER

 Large banner of beautiful lustrous velvet trimmed with yellow silk galloon.
 - 473. FINE NEEDLEWORK PANEL

 Beautiful old panel depicting the Crucifixion with the two Maries.

 Length, 49 inches; width, 30 inches
 - 474. SPANISH RENAISSANCE DOVE-GREY VELVET EMBROIDERED FRONTAL Frontal of gray velvet with border and sides of appliqué with grotesque heads on yellow satin. Museum specimen.

Kindly read Conditions of Sale printed in forepart of Catalogue

- Very fine brocade chasuble, the centre woven in gold and silver thread and colored silks with figures of men riding tigers, owls, castles, etc. Museum specimen.
- 476. IVORY SILK BROCADE DALMATIC

 White brocade dalmatic with panel of blue brocade woven with dragons, butterflies, etc., ornamented with chenille work and trimmed with gold galloon. Museum piece.
- One of emerald-green velvet richly embroidered in gold and trimmed with crimson fringe; the other of purple velvet with finely designed yellow appliqué work.
- 478. EMBROIDERED GREEN SILK CHASUBLE
 With central panel of satin richly embroidered in gold thread and red silk,
 and trimmed with green velvet.
 - 479. SILK Brocade Cover

 Large cover of brocade with white floral design on a mauve ground.

20-

- 480. IVORY SILK BROCADE COPE

 Cope of white floral brocade, with border and hood of yellow and crimson brocade.
- 481. Green and White Silk Brocade Altar Frontal

 Louis XIV Period

 Floral design.

35-

482. Embroidered Purple Velvet Chasuble

Chasuble of lustrous purple velvet with red satin centre embroidered with gold thread and colored silks.

483. GENOESE JARDINIÈRE VELVET CHASUBLE

Lavish floral design à deux hauteurs in emerald, crimson, etc., velvet on yellow ground. In two pieces.

- 484. Embroidered Crimson Velvet Portière Spanish, XVI Century Portière of crimson velvet with yellow Renaissance appliqué, and trimmed with gold fringe.
- 485. Brocade and Velvet Cope
 Cope of Havana-brown brocade, with border and hood of Renaissance brown velvet enriched with green appliqué embroidery.
- 486. EMBROIDERED SATIN COPE

 Cope of cream-colored satin finely embroidered in colored silks with scrollings and floral designs.
 - 487. FINE VELVET APPLIQUÉ ALTAR FRONTAL Spanish, XVI Century

488. VELVET APPLIQUÉ EMBROIDERED HANGING XVI Century
Hanging of silver tissue, with cut velvet appliqué.

489. BLUE AND WHITE SILK BROCADE COPE Louis XIV Period In three pieces; floral design.

Kindly read Conditions of Sale printed in forepart of Catalogue

WHITE SATIN BROCADE COPE

With design of bouquets of flowers, the border and hood trimmed with rich galloon.

491. STRIPED SILK BROCADE COVER Louis XVI Period
White silk cover woven with silver stripe and black silk flowers.

Length, 7 feet 10 inches; width, 3 feet 7 inches

492. LENGTH OF EMERALD-GREEN SILK DAMASK

Louis XIV Period

Twenty-four yards of green damask; bold symmetrical design of scrollings and foliage ornament.

493. PAIR SILK HANGINGS

Cream silk *chinoiserie* painted hangings, decorated with flowers and trimmed with fringe.

494. Crimson Silk Damask Coverlet Scrolling floral design.

Louis XV Period

40.

30-

495. Two Green Silk Damask Hangings
Bold symmetrical design of foliage ornament.

Louis XIV Period

496. Traveling Trunk

Mounted with corners and bands of wrought iron, and having two original locks.

[END OF SECOND AND LAST SESSION]

APPRAISALS FOR UNITED STATES & STATE TAX INSURANCE & OTHER PURPOSES CATALOGUES OF PRIVATE COLLECTIONS

CAN PARTY

HE American Art Association, Inc. will furnish appraisements, made by experts under its direct supervision, of art and literary property and all personal effects, in the settlement of estates, for inheritance tax, insurance and other purposes. The Association is prepared to supplement this appraisal work by making catalogues of private libraries, of the contents of homes or of entire estates, such catalogues to be modeled after the fine and intelligently produced sales' catalogues of the Association. Upon request the Association will furnish the names of many trust and insurance companies, executors, administrators, trustees, attorneys and private individuals for whom the Association has made appraisements which not only have been entirely satisfactory to them, but have been accepted by the United States Estate Tax Bureau, the State Tax Commission and others in interest.

AMERICAN ART ASSOCIATION · INC

Madison Avenue at 57th Street

NEW YORK



COMPOSITION, PRESSWORK
AND BINDING BY

















THE METROPOLITAN MUSEUM OF ART

Thomas J. Watson Library

